JON PERTWEE IS THE DOCTOR!

Decade of Change

As the seventh season of 'Doctor Who' drew to a close, it inevitably became a time for contemplation. Almost half the first year of a new decade had already become history. Every new decade is the subject of analysis, and this one, which followed the death-throes of the 'swinging Sixties', was no exception. It became, perhaps not surprisingly, the decade of 'change'. Decimalisation had begun to change the very structure of Britain's purchasing power; the dream of entering the EEC was nearing reality; May 1970 saw the fall of Harold Wilson's Labour Government and the birth of a new Parliament led by Edward Heath and the Tories. 1970 even saw the demise of free school milk - heaven forbid!

Television not only reflected these wider changes but also became a part of them. Colour television, although available to only a small proportion of the audience at first, changed the very nature of programming from the outset. Technical innovations abounded, such as the new technique of Colour Separation Overlay (CSO). One series in particular became almost a symbol of these events - 'Doctor Who'. So drastic were the changes made to the show's format for Jon Pertwee's first season that it became almost unrecognisable.

Of course, the re-vamping of 'Doctor Who' came about not simply because it was felt that the time was ripe for change, but because something pretty drastic had to be done to remedy the series' failing popularity. By the time the final episode of 'Inferno' (Serial "DDD") faded from our screens, the series had risen considerably in the viewing public's esteem, and its future was safe. The new structure which had so successfully led to this increased popularity provided a solid foundation on which future seasons could be built. These, in turn, would move 'Doctor Who' further and further away from its roots.

Ironically, and pardoning the pun, the new, colourful Doctor became much more 'black and white' than he had ever been in the Sixties. His background was much more clearly defined. No longer was he a man of mystery, no-one knowing where he was from or where - or when - he was going. He was now known to be a Time Lord, stuck on Earth, with nowhere to go. He could not even use his TARDIS any more! With one fell swoop much of the mystery and distinctive atmosphere of the Sixties was lost; destined to remain forever a part of that decade.

What took its place was something new, but something equally appealing and compelling. Here we had a Doctor to excite, a Doctor to enthuse about. Rushing from adventure to adventure in his cute yellow vintage car, cape flying in the wind, this Doctor was someone to respect and look up to. The viewer felt safer with the third Doctor than with the irritable Hartnell or the reckless Troughton, who could at times seem quite incompetent! As Jon Pertwee has observed, the cape became almost a symbol, inviting the viewer to shelter under the Doctor's protective wing.

Leaving the fiction aside for a moment, as far as production goes no story could have given the re-vamped series a more dramatic baptism of fire than 'Spearhead from

Space'. Of course, it was never intended that Serial "AAA" should be shot entirely on film, but the fact that it was forced into such a format made it all the better. Without the restrictions of limited studio space and unconvincing sets, the story took on an uncanny life of its own. Never before had the 'suspension of disbelief' been achieved so effectively by the programme. The remainder of the season maintained an equally high standard of production, but nothing could quite match the flexibility and realism of that first escapade.

The task of writing the seventh season stories fell to four very 'safe' writers. Three of these (Robert Holmes, Malcolm Hulke and David Whitaker) had written for the series before, and the sole newcomer, Don Houghton, was a very well established television writer. What is interesting is that although there was an obvious contrast of styles, each of the four stories fitted equally well into the new format. Considering that the writers were having to write for a completely new Doctor - and, in effect, a completely new series - this was no mean feat. It must also be remembered that the season was produced by three Producers: Peter Bryant cast Jon Pertwee as the third Doctor and helped Derrick Sherwin devise the show's new format, Sherwin produced the first story and Barry Letts took over with 'Doctor Who and the Silurians' (Serial "BBB"). What a nightmare it must have been for Script Editor Terrance Dicks - the only member of the production team to be present throughout - to keep track of and unify so many creative talents!

The most successful script as far as construction and pacing are concerned was undoubtedly 'Spearhead from Space'. The reason is quite simple - it was only four episodes long. It is virtually impossible for an adventure series like 'Doctor Who', with fairly straightforward plots, to support a story in as many as seven episodes without losing impetus and lapsing into repetition. If the show were allowed the luxury of more locations and sets, more in-depth characterisation and complex subplots, it might be possible. Both 'Doctor Who and the Silurians' and 'Inferno' came close to achieving it, and Hulke, Whitaker and Houghton must all be commended for trying, but not even Shakespeare could manage many three hour dramas without repeating himself!

It was also only one of the seventh season Directors who was a newcomer, namely Timothy Combe who was responsible for 'Doctor Who and the Silurians'. Unity of direction is something which it is nigh on impossible to achieve. As Douglas Camfield has stated (page "54-08"), 'Inferno' would have ended up looking quite different if he had been able to complete it as he had originally envisaged. What was achieved was another pleasing contrast of styles which gave each story its own particular 'feel': the brisk and sometimes terrifying 'Spearhead from Space'; 'Doctor Who and the Silurians' with its strong sense of pathos throughout; quick-fire action and no punches pulled in the eerie 'The Ambassadors of Death' (Serial "CCC") and finally the doom-laden 'Inferno'.

As far as adversaries are concerned, season seven was a very mixed bag. The Autons and Silurians were inspired and highly memorable creations, each very deserving of a re-match with the Doctor and UNIT, but the alien Ambassadors and Primords would no doubt soon be forgotten. We glimpsed the true appearance of the Ambassadors for only a few seconds out of the whole seven episodes of the story in which they featured, and as for the Primords, I for one wish they had not been seen at all. First class villains were even more rare. Although suitably chilling in all his appearances, Hugh Burden's Channing lacked any real depth of character. No real villain existed at all in 'Doctor Who and the Silurians', although, thanks to Malcolm Hulke's skilful scripting, conflicts abounded. And neither General Carrington nor Professor Stahlman will live long in 'Doctor Who's 'rogues gallery'; the former, although well characterised, was more misguided than evil, while the latter was neither misguided nor evil, he was simply downright selfish and rude - hardly the ingredients for a classic villain.

Other characters, although often seen only fleetingly, were far more memorable. Although Sam Seeley, the poacher, was not central to the Auton plot, he was a very colourful character, and one that the viewer could almost smell a mile off! Equally pathetic was Lennox, the unwanted scientist in 'The Ambassadors of Death'. However, the character I felt most sympathy for was probably Doctor Quinn, brought to life by the marvellous acting talents of Fulton Mackay. Who could blame him for being so excited at discovering the reptilian race which had ruled Earth long before Man? Perhaps he was ultimately motivated by selfishness, but who would not want to gain more knowledge about such a race - if only to better the fate of our own?

The saddest fact of all about the seventh season was its abrupt ending. With the programme having been on almost every week of the year during the Sixties, it had become a familiar part of Saturday teatimes for millions of British TV viewers. I had hoped that the long break after Troughton's last season had been due simply to the change of Doctor. The sad fact was that the good Doctor and UNIT would be with us for only half the year from now on. Thankfully, this disappointment was more than made up for by the superb quality of the seventh season; a marvellous start to the 1970s. Indeed, a decade of change...

Geraint Jones

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'Space and Time' format devised by
Tim Robins and Gary Hopkins
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The Scientist and the Soldier

LIZ SHAW

When Liz Shaw was bundled into a fast car and whisked down to London for her first meeting with Brigadier Lethbridge-Stewart she was transported away from the rarified atmosphere of scientific research into the heady realm of what she would have considered science fiction; until she encountered the Autons, Nestenes and Silurians and met the mysterious 'Doctor'... Her initial distaste for military-related work was overcome by her curiosity as soon as she realised that the Brigadier was neither joking nor insane and really did want her help.

For actress Caroline John it was a matter of applying for the job. She sent the Producer a photograph of herself dressed in a bikini ("Rather pin-uppy; not me...") and won the role after successfully auditioning. Miss John considered it "...a good, well written part," and claims to have bought an encyclopaedia to check up on the meaning of some of the scientific jargon she was required to use. Such research paid handsome dividends; when Liz spoke about testing for polymer chains you felt that she knew what she was talking about. No reversed-polarity-neutron-flow for her!

Liz Shaw was the anchor of the seventh season; a decent, wholesome, intelligent, attractive and above all believably real individual, forced to suspend her own scientific disbelief in the face of some startling facts. Like her predecessor Zoe, Liz was an exceptionally bright young lady who made her own contribution to the events in the stories. Unlike Zoe, she was never played for laughs.

This is not to say that she was a cold character; quite the reverse, she had an air of warmth and a ready smile or laugh which may almost certainly be attributed to the actress in the role. It would have been easy to have played the character as an aloof academic. Liz would not have seemed at all out of place in the 'Doomwatch' series, which took contemporary scientific hazards rather than fantasy and speculation as the basis for its drama. Indeed I would have much rather seen Caroline John as Liz Shaw than Jean Trend as Fay Chantry in the second season of 'Doomwatch'.

It has been said that Liz was never really a 'companion' of the Doctor and this is true insofar as she never had an opportunity to travel with him in the TARDIS, and thus was never totally reliant on him. The Doctor was the stranger in her world, besides which she was, as the Brigadier reminded her, "a serving member of UNIT" and as such subject to his orders. Her 'Doctor Who' antecedents are Barbara Wright and the numerous girl scientists who peppered the Troughton years; Miss Garrett, Gemma Corwyn, Gia Kelly and, perhaps closest of all, Anne Travers. She was an independent young woman, as opposed to most of the Doctor's female accomplices who had been little more than adolescent girls (Zoe, for all her brilliance, fitted clearly in this category). Liz was not the sort of girl who had to hang onto the Doctor's cape (or indeed the Brigadier's swagger stick) and ask "what do we do now?"

It was Liz's independence and intelligence which eventually brought about her split with the Doctor. She soon realised that she was wasting her time as his assistant when all he needed was someone to hand him his test tubes and tell him how brilliant he was. So she returned to her research at Cambridge. Caroline John left the series because: "I was expecting my first child, so that was that!" Thus it was that at the conclusion of the seventh season the series lost both a splendid performer and a connoisseur's 'Doctor Who' girl.

Trevor Wayne

THE BRIGADIER BEFORE...

'Spearhead from Space' (Serial "AAA") provides, in effect, a self-contained introduction (or re-introduction) to 'Doctor Who'. Jon Pertwee's brief appearance in the opening episode is analogous to William Hartnell's in the first part of 'The Tribe of Gum' (Serial "A"); once again a stranger from Space is introduced to viewers through the eyes of incredulous humans whose curiosity leads them to ask: "Doctor...who?"

Liz Shaw represents the millions of new viewers which it was hoped the seventh season would attract; she asks the questions a first-time viewer would ask and is someone to whom the series' continuity can be explained. To her - as to the new viewer - the references to the Time Lords, the (somewhat unbelievably covered-up) Yeti and Cyberman invasions and so on mean no more than the Doctor's anecdote about the eyebrow-flashing Delphons.

The Brigadier, on the other hand, represents the seasoned viewer. Like them, and like Ben and Polly before him in 'The Power of the Daleks' (Serial "EE"), he knows the Doctor of old and is doubtful of the newcomer's credentials. The character, as portrayed in this story, it little changed from his previous appearances in 'The Web of Fear' (Serial "QQ") and 'The Invasion' (Serial "VV"); he

is still the same shrewd, no-nonsense professional soldier. During his first meeting with Liz in his office the basic premise of the new season is established and the UNIT organisation re-introduced: "We deal with the odd, the unexplained - anything on Earth, or even beyond". This is a far more plausible rationale than that presented in 'The Invasion', where the implication was that UNIT existed solely to deal with alien invasion threats. Despite the Brigadier's claim that "We're not exactly spies here at UNIT", it quickly became apparent as the season progressed that conventional security operations constituted the main part of their work; investigating problems at the Wenley Moor research station, providing security cover at Project Inferno, and so on.

During the course of the season the Brigadier's character also developed somewhat as we got to know him better. We learned a little about his background and one or two touches of humour were introduced which made him seem somehow more human and real. In fact, the level of characterisation of the regular characters in this season was higher than anything seen before in the series (with the possible exception of the TARDIS crew in the first season) and it was this more than anything else which was responsible for its greater adult appeal.

Most interesting of all was the Brigadier's relationship with the Doctor; far from being in a subordinate role, as had been the case with all previous 'assistants' and 'companions', his character was arguably as important as the Time Lord's to the development of the stories. The partnership was based more on mutual need and convenience than on friendship however. The Brigadier needed the Doctor's help and unique specialist knowledge, while the Doctor needed a home base and facilities to repair the TARDIS. In 'Spearhead from Space' the Brigadier even went so far as to confiscate the Doctor's TARDIS key in an attempt to force him to co-operate (shades of 'Marco Polo' (Serial "D")?), and even by the end of the season he had still not entirely lost his distrust of the Time Lord. In 'Inferno' (Serial "DDD") he is very ready to side with Stahlman, pointing out that he is the Director of the Project, and eventually has the Doctor arrested after a series of apparently illogical and suspect actions by the latter.

The season ends with the Doctor making his feelings about the Brigadier plain, then trying to smooth things over when he discovers that he cannot, after all, leave Earth (see page "54-12"). How would the relationship develop next season? We would have to wait and see...

Stephen James Walker

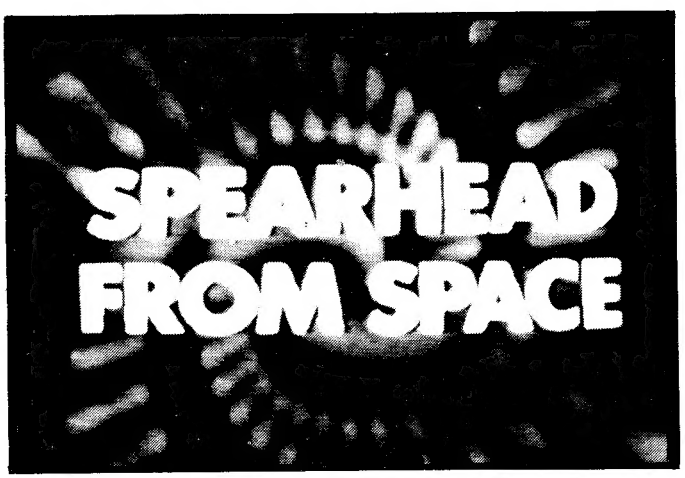
TITLE SEQUENCE

A New Graphics Display

The task of designing the seventh season title sequence fell to Bernard Lodge (who had also been responsible for the two previous sequences) and Ben Palmer. The end product of their work was distinctive and spectacular, with a very '1970s' feel, yet retaining the same atmosphere and basic format as the earlier sequences (see page "51-11").

During the course of the season, some interesting variations were made to this standard sequence. In 'Spearhead from Space' (Serial "AAA"), the camera zooms in on the story title, so that it appears to rush towards the screen. The closing credits of this story (the first to feature a closing sequence as such) are also noteworthy. For the first episode a coloured filter gives the picture a yellow/green tint, while for all four episodes the music accompanying the credits fades down part way through (at a different point each time) with a different part of the theme simultaneously fading up, the net result being a rather disjointed-sounding edit.

'Doctor Who and the Silurians' (Serial "BBB") does not feature any embellishments to the standard sequence, but



the story title itself is unique in its inclusion of the words 'Doctor Who and...' (although 'The Savages' (Serial "AA") was referred to as 'Doctor Who and the Savages' in the closing credits of 'The Gun Fighters' (Serial "Z")).

In 'The Ambassadors of Death' (Serial "CCC"), the title sequences break off to make way for a short 'teaser' before resuming to give the introductory captions (see page "53-11"), while, finally, the equivalent captions for the seven episodes of 'Inferno' (Serial "DDD") were faded up and focussed over a special stock film sequence of volcanic eruptions (see page "54-11").

Of course, the seventh season was not the first to feature special opening and closing sequences, but it took the idea several stages further than had ever been done before, and to great effect in drawing viewers into the amazing world of 'Doctor Who'...

Stephen James Walker

Doctor...Who?

THE DOCTOR WHO EXPERIMENT

In 1969 the BBC had wanted to kill off 'Doctor Who' (see page "S6-09"). As things transpired, it was granted a reprieve - but only on condition that it 'grew up', that it fulfilled the necessary criteria, being arbitrarily employed, for the brave new world of 1970's television.

The introduction of colour television and its attendant possibilities of US markets, wider sales of TV sets at home - in short, larger audiences - spurred series on to utilise the new technology to the full, to be as spectacular as possible. And in the case of the BBC, to be as prestigious as possible. BBC period costume drama underwent something of a renaissance.

The result was neither brave nor new. It comes as no great surprise to see Jules Verne and H.G. Wells adaptations heading the list of series at one point considered as replacements for 'Doctor Who', closely followed by a re-vamped version of the 'Quatermass' shows which had been so popular in the 1950s. The extent to which 'Doctor Who's new format was inspired by 'Quatermass' has already been discussed (see page "S6-10"). However, it was not only the format of the seventh season but also the content of the four individual serials which drew on this source. The stories were given 'Quatermass' overtones by utilising the scenario of a scientist standing alone against threats from outer space, hindered by disbelieving Earth authorities, with the action taking place in near-contemporary settings such as laboratories, secret research establishments and sinister industrial complexes.

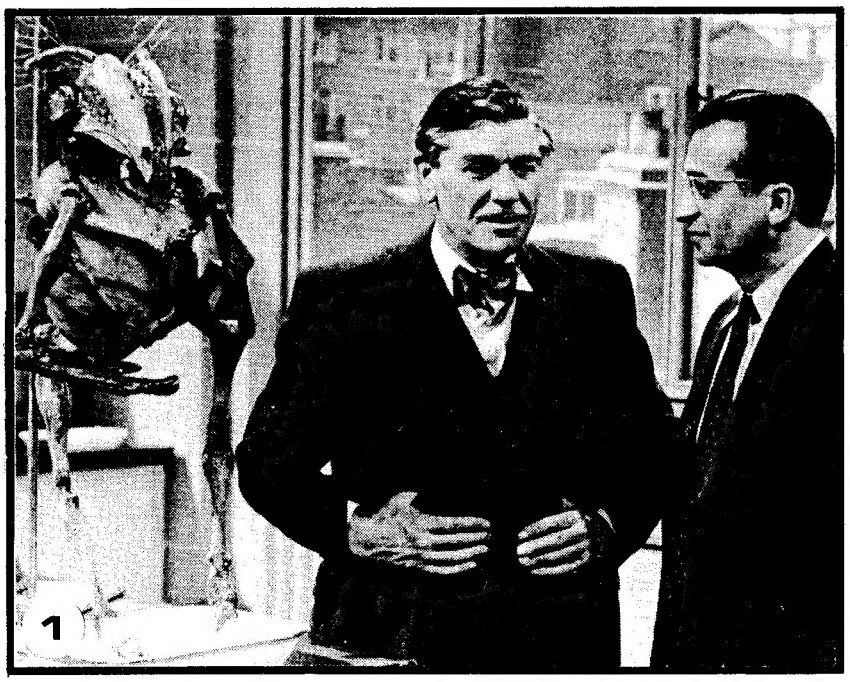
Of all the seventh season stories, it is 'Spearhead from Space' (Serial "AAA") which most closely follows the narrative of a 'Quatermass' plot (see page "51-06"). However, the atmosphere of the 'Quatermass' shows is present throughout. While 'Spearhead from Space' evokes the paranoia of 'Quatermass II' (see page "51-07"), 'The Ambassadors of Death' (Serial "CCC") recalls the tension felt when a space ship returns to Earth minus its passengers, in much the same style as 'The Quatermass Experiment' where the returning rocket contains only one of its three crew - and he has been possessed by an alien intelligence. However, perhaps the most interesting evocation of 'Quatermass' comes in 'Doctor Who and the Silurians' (Serial "BBB"). The unexplained, irrational fear that leads potholers and UNIT soldiers to regress into primitives scratching crude 'paintings' on hospital and cave walls becomes explainable in the light of 'Quatermass and the Pit'. Here the discovery of aliens buried underground triggers a race memory in some groups of human beings.

Thus it becomes apparent that 'Quatermass' was one of the biggest influences on, and sources of inspiration for, the 'new look' 'Doctor Who' of the seventh season. It was by no means the only one, however....

WHOSE IMAGE?

"The new Doctor is definitely Harley Street," observed one TV critic of Jon Pertwee's portrayal of the character. Perhaps because he was best known in comic roles it was decided that he should play the part relatively 'straight' - in direct contrast to Patrick Troughton who had probably been best known for his sinister character roles in Hammer Horrors but who had portrayed the Doctor as a clown.

With the series brought down to Earth and the TARDIS out of action the Doctor was forced to adapt to life among conventional TV heroes. The publicity for the new season promoted a very different image of the errant time traveller to that of his previous incarnations. Early press stills show the Doctor rushing forward, cloak billowing in the wind, as if about to tackle an enemy physically. A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little way off the Brigadier, gun in hand, stands by the Doctor's car, 'Bessie', ready to give any assistance required. Overhead a UNIT helicopter swoops down. Another shot features the Doctor and Liz close together, the former brandishing a self-loading rifle. If at the conclusion of 'Spearhead from Space' the Doctor had given his name as "Bond, Doctor James Bond" as opposed to "Smith, Doctor John Smith", the audience might not have been altogether surprised.

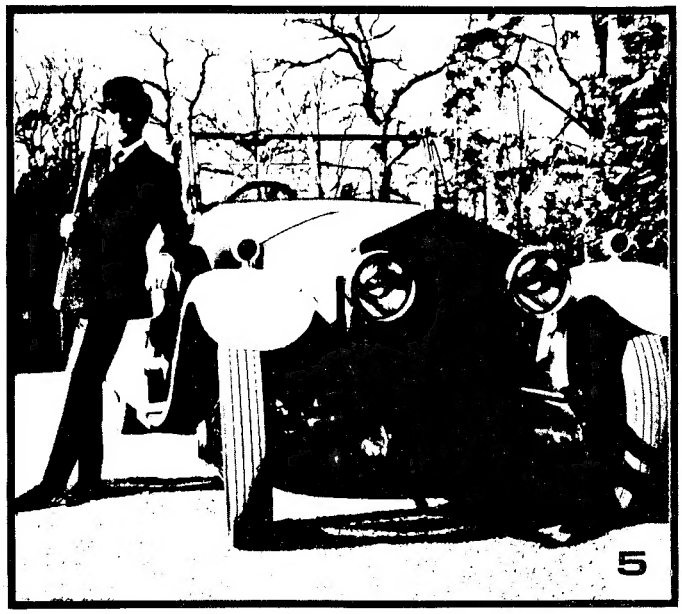
In making 'Doctor Who' more 'adult' the production team had taken a more conventional approach to adventure and heroics. The Doctor, formerly a grandfather or uncle figure, took on a new virility - at least in the publicity photos - while Liz, a young woman in her mid twenties as against the earlier 'Doctor Who' girls who (Barbara and Polly excepted) had all been in their late teens, was more a potential girlfriend than merely a ward. Although this impression was not supported by the content of the programme itself it had been planted in the minds of viewers, who were then able to supply the 'adult' aspects courtesy of their own imaginations.

Similarly, the heavily-featured UNIT 'Windmill' helicopter acted as a 'signpost'. It signified far more than simply "an aircraft propelled and lifted by revolving rotors": it carried with it meanings established from other occasions on which viewers had seen helicopters in use, such as in war films and the 'Bond' movies. In short, it signalled action on a grand scale. This strategy was unquestionably successful; although most of the season consisted of small groups of characters playing out the drama in the cramped confines of three-walled studio sets, the enduring impression is of a slick, big budget action adventure in the style of 'Bond' or television shows such as 'The Avengers' and 'The Man from UNCLE', which were themselves products of the 'Bond' vogue.

The brandished rifle in the publicity shots could be interpreted as symbolising the Doctor's new regular involvement with the military. However, the inclusion of the Brigadier in the picture would have brought that point over rather more appropriately. UNIT itself recalled similar organisations associated with similar styles - UNCLE, SHADO and NEMESIS and the villainous SMERSH and SPECTRE. 'Bessie' was an amalgam of Bond's gimmick-laden automobiles and John Steed's various mobile antiques, while the Doctor himself embodied much of the sort of stylish 'cool' of Bond and Steed, always ready with the quick put-down that was the equivalent of Bond's gallows humour.

Publicity stills taken during the filming of 'Doctor Who and the Silurians' include shots of the Doctor, Liz and the Brigadier beside a river. Although it could be argued with some justification that this line up is an 'adult version' of the old Doctor, Zoe, Jamie configuration, it must also be admitted that such posed shots had rarely been used for earlier 'Doctor Who' seasons, whereas they were regularly employed to promote ITC's adventure serials such as 'Department S', 'The Champions' and 'Strange Report' (in which Anneke Wills - Polly to 'Doctor Who' viewers - provided the female glamour), where the two-heroes-and-one-heroine triads were as common as they once were in ancient Egyptian religion.

It has been claimed that Jon Pertwee was advised to play the Doctor as 'himself', but in addition to those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mentioned above a number of other television heroes seem to have made their mark. Perhaps least obvious is the now largely-forgotten Simon King (Jon Finch) of 'Counter-strike', a series shown on BBC1 in September and October 1969 (as the seventh season of 'Doctor Who' was commencing production). Simon King was an alien, an observer from a planet of one of the stars in the constellation of Cygnus, on Earth to monitor the activities of hostile aliens known as Centaurans. He attracted the attention of a young woman doctor when admitted to hospital and found to have non-human blood... Eccentric author Jason King with his role as advisor to Interpol's Department S, a flamboyant and individual dress sense and a general contempt for the pettiness of authority, but nevertheless a keen opponent of injustice, must surely have made an impression (perhaps the script editor asked him to submit material!). And finally, involuntary Victorian time traveller Adam Adamant, obliged to exchange his trusty steed for a Mini but retaining his old clothes, must certainly rate as a major influence, if only for the appearance. 'Adam Adamant Lives!' was an intentional attempt on the part of the BBC to emulate 'The Avengers', and as Adam Adamant borrowed John Steed's 'trad' style and umbrella (as a swordstick), so Jon Pertwee's Doctor borrowed Adamant's costume, complete with scarlet-lined cloak. (One item of clothing rarely remembered from 'Spearhead from Space' is the wide-brimmed felt hat worn by the Doctor, which perhaps made him look more like an eccentric art collector than a daredevil adventurer.)

Whatever the source, the new Doctor was not a man to run from trouble or avoid violent confrontation. Venusian Karate (actually Aikido) was to become as much a part of the series as the recorder had been or the sonic screwdriver and reversed-polarity-neutron-flow were going to be.

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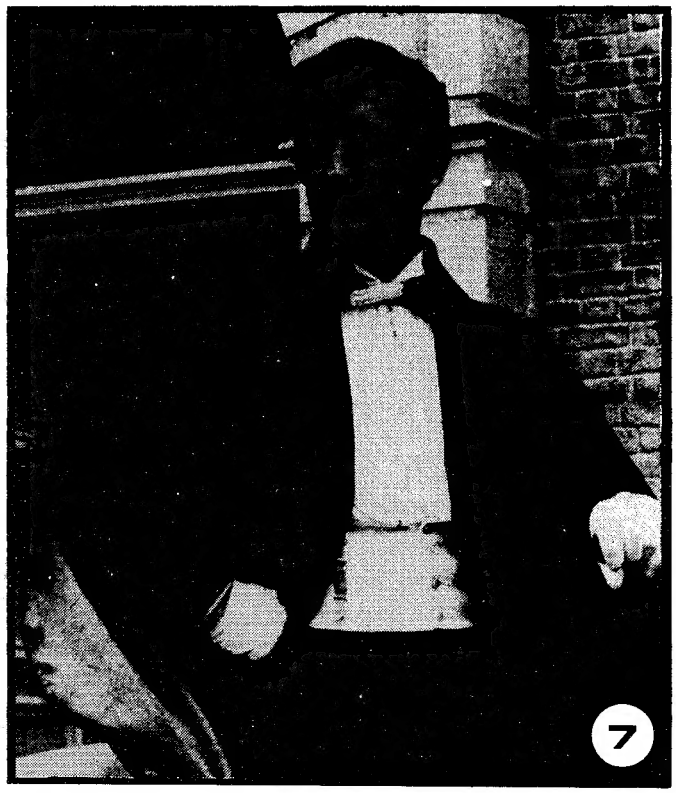
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CAPED CRUSADER

"What did you expect? Some sort of space rocket with Batman at the controls?" - the Doctor in 'Inferno'.

One aspect of the seventh season that is rarely discussed is the extent to which it drew on the superhero genre. The Doctor had always had superhuman abilities, a companion and gimmicky gadgets of one sort or another. He had always dressed flamboyantly - or at least conspicuously - and he had always used pseudonyms to hide his true identity. However, the rise of Marvel, National (DC) and other such comics to 'pop art' status and the television success of 'Batman' opened up new areas for comparison.

Now 'Doctor Who', which had itself been adapted into comic strip form, stood alongside 'Doctor Strange', 'Doctor Fate', 'Doctor Doom' and 'Doctor Octopus'. The Doctor, with his swirling cloak, might as easily be associated in viewers' minds with Batman as with, say, Sherlock Holmes or Adam Adamant. 'Bessie', complete with 'anti-theft device', arguably owed as much to the Batmobile as to James Bond's various death-dealing cars.

Indeed, with a little imagination 'Doctor Who's scenario might well have read: "Exiled to Earth, not-so-mild-mannered Doctor John Smith is in reality Doctor Who, an alien being possessing extraordinary powers. Aided by Liz Shaw, 'the Girl Wonder', he has teamed up with UNIT, the United Nations Intelligence Taskforce, to fight new and unusual menaces to the human race.

There are some interesting parallels between the Doctor's exile to Earth and the story of 'The Silver Surfer', a strip launched by Marvel comics in the late 1960s which rapidly gained a cult following. In this, the space-faring Surfer is stripped of his powers and exiled to Earth for daring to defy his master, the galaxy consuming Galactus. As Galactus proclaims, "For the first time since the dawn of memory my will has been thwarted!...I remove your space-time powers!"

"I, who have crested the waves of infinity, exiled forever upon this lonely sphere" bemoans the Surfer (never very cheerful at the best of times).

SINCE YOU SHALL BE HERALD TO GALACTUS NO LONGER...
I REMOVE YOUR SPACE-TIME POWERS!
HENCEFORTH THE SILVER SURFER SHALL ROAM THE GALAXIES NO MORE!
8

Issue One of 'The Silver Surfer' is worthy of closer inspection. The back-up feature recounts the origin of the Watchers - an ancient race of people who have vowed never to interfere in the affairs of other planets. Once they gave a world the benefit of their knowledge, but its inhabitants were too immature to cope with it and destroyed themselves in a nuclear war.

Here we encounter a dilemma inherent in all such searches for literary sources. It is somewhat hard to believe that Peter Bryant and Derrick Sherwin were avid readers of 'The Silver Surfer'. A better explanation lies in the fact that certain genres prescribe their own sets of narrative rules and conventions. In other words, its similarity to superhero fiction inevitably meant that 'Doctor Who' drew on the stock characters and situations of that genre. The exile scenario had certainly been around since Superman's enforced sojourn on Earth. And of course comics themselves draw on literary and oral conventions extending back into the mists of time.

An interesting alternative explanation is that the Time Lords' policy of non-intervention, like that of 'Star Trek's Galactic Federation, derived from the political climate of the day (with the United States' professed non-intervention in developing countries), while the Doctor's individualism owed more to classic liberalism. There is insufficient room to develop this argument here, however.

Of course, many of the other sources discussed above, such as 'Adam Adamant Lives!' and its progenitor 'The Avengers', had themselves drawn on elements of the superhero genre. And in borrowing the cape of these varied crusaders for its lead character, the seventh season bordered on introducing something else to 'Doctor Who' - camp. The 'kinky boots' of 'The Avengers' and the long-johned antics of those two 'chums' the Caped Crusader and the Boy Wonder represented in many ways the very antithesis of what was wanted for the 'new', 'realistic', down-to-Earth 'Doctor Who', yet, surprisingly, camp undertones did manage to creep in.

The garish, two-dimensional, comic strip sets of 'Batman' and 'The Avengers' were generally overlooked in favour of the muted browns, blacks, whites and silvers of laboratories and scientific research establishments. However, one interesting slip toward primary coloured decor occurred in 'The Ambassadors of Death'. Here the Doctor's laboratory is done out in startling blue and features a strange oval window painted ruby red and highlighted by a white, wheel-shaped frame. The room is scattered with eccentric antique ornaments and is difficult to place in the context of the staid surroundings of UNIT H.Q. It was never used again, perhaps indicating that it was regarded as an experiment that failed.

The possibility of the series sending itself up was tentatively explored with 'Bessie's 'WHO 1' number plate, while Jon Pertwee managed to insert a number of 'over the top' elements into his performance. Pertwee rarely misses an opportunity to boggle his eyes or contort his face into some scarcely-believable expression, and this was to become one of the more amusing trademarks of his Doctor. Newspaper critic Matthew Coady is quoted as having remarked on this "hint now and again of a near slip into 'The Navy Lark'".

WHO?

Having analysed 'Doctor Who's seventh season in terms of what it owed to other interrelated sources and genres, there is still one important source which remains to be discussed: the series' own past. Histories of 'Doctor Who' frequently divide it into the black and white years and the colour years - the 60s and the 70s/80s. However, in many respects the seventh season was merely an extension and culmination of the sixth. Of course, to some extent every season is an extension of the one before. In the early years the pattern of recording blocks ensured that the first two stories of a season actually belonged to the previous batch of episodes in every respect but transmission date. And even when this pattern was broken there would frequently be scripts commissioned for one season which were kept until the next before being used. This was the case with 'The Ambassadors of Death', which was originally written for the sixth season and later modified to fit the seventh.

It can thus be seen that it would be a mistake to regard the seventh season as totally distinct from what had gone before. It did borrow from the series' past - but not indiscriminately. On the whole, what was borrowed was material from those stories that conformed to the 'Quatermass'/'James Bond' mould. The style of David Whitaker's earlier story 'The Enemy of the World' (Serial "PP") - the first to use stock footage from a 'Bond' film - was recalled in 'The Ambassadors of Death', and Malcolm Hulke was an entirely appropriate choice to re-write Whitaker's script for that production; his 'The Faceless Ones' (Serial "KK") had successfully taken 'Doctor Who' down the sci-fi/spy adventure path in the fourth season and Whitaker himself had drawn on its style for the first episode of the following story, 'The Evil of the Daleks' (Serial "LL"). The plot of 'The Ambassadors of Death' bears more than a passing resemblance to 'The Faceless Ones' - a story in which an aeroplane transforms into a space rocket and deposits its human passengers in a mother ship to be replaced by aliens. In 'The Ambassadors of Death' a foreign comb and some paper clippings constitute clues, as do unmarked foreign postage stamps on blank postcards in 'The

Faceless Ones' and ill-fitting overalls and strange clipboards in the first episode of 'The Evil of the Daleks'. Does Serial "CCC" owe more to Malcolm Hulke than to David Whitaker, or vice versa? An interesting question, but one which must remain a matter for speculation.

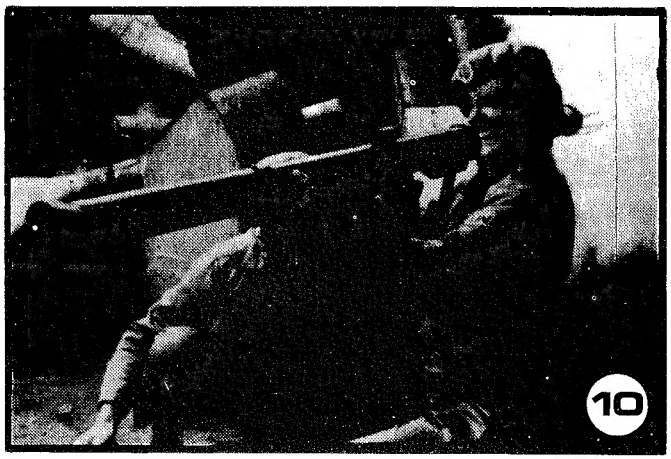
Arguably, the plot of 'Spearhead from Space' draws as much on 'The Abominable Snowmen' (Serial "NN") and 'The Web of Fear' (Serial "QQ") as on 'Quatermass II' and 'A for Andromeda' (a previous attempt by the BBC to resurrect 'Quatermass' in a slightly different form). 'Inferno', on the other hand, replicates much of the tension and atmosphere of 'Fury from the Deep' (Serial "RR"). This time it is lava that overwhelms the human victims and green slime coming up through the drilling pipes that turns them into monsters, as opposed to foam and seaweed respectively.

And it was not only in its plots that the seventh season echoed elements of past 'Doctor Who' stories. The fact that many of the same people were still working on the show ensured a certain degree of continuity. For example, Michael Ferguson's style of direction on 'The Ambassadors of Death' strongly recalls his earlier work on 'The Seeds of Death' (Serial "XX"). Even more obvious is the - surely intentional - re-creation of the climax of 'The Invasion' (Serial "VV") in 'Spearhead from Space'. Not only was the same location used, but it was also used to identical effect: the Autons are seen bursting out of the same set of double warehouse doors as the Cybermen emerged from during their own invasion attempt! Earlier scenes in 'Spearhead from Space', featuring rapid shots of the Auton's victims screaming, recall the shots of people being taken over by the Cybermen's hypnotic signal in 'The Invasion' (something which could also be said of the plague death scenes in 'Doctor Who and the Silurians').

These similarities between the stories of the seventh season and earlier productions like 'The Web of Fear', 'The Seeds of Death', and 'The Invasion' can be attributed partly to a conscious attempt by the production team to replicate their style and partly to the earlier stories having themselves drawn on many of the same sources. 'The Web of Fear' had its own versions of Quatermass and his daughter - Professor Travers and Anne. In fact, 'The Web of Fear' can be said to have established the 'Quatermass' approach to 'Doctor Who', which was consciously imitated in 'The Invasion' - much as 'The Faceless Ones' and 'The Enemy of the World' can be said to have established the 'James Bond' action adventure style that inspired 'The Ambassadors of Death'. Thus it becomes apparent that while the seventh season undoubtedly did draw directly on 'Quatermass', 'James Bond' and the other external sources and genres discussed, it also drew on many of them <u>indirectly</u> as well, via earlier 'Doctor Who' stories.

It is equally interesting to consider those elements of 'Doctor Who's past that were not retained for the seventh season as it is those that were. Economic reasons have been given for the Earth-bound setting, the absence of the TARDIS interior and the lack of the usual bug-eyed monsters. However, the opening episodes of the season quickly demonstrated that down-to-Earth action adventure is not cheap to produce. As often as economic reasons have been given, so have aesthetic ones. Jon Pertwee's oft-stated preference for monsters enthroned in water closets in London suburbs seems to have been shared by the production team. What particularly distinguishes the seventh season from others before it is the rejection of 'Doctor Who's cadre of monsters. A complaint about their absence in 'The Ambassadors of Death' prompted a BBC spokesperson to reply: "The show has become so successful that we are now aiming it at adults as well as children. We've got to be more sophisticated." Whilst it might have been more correct to say that the show was being aimed at adults and <u>therefore</u> had become more successful, the apparent concern with sophistication goes a long way to explaining not only the absence of traditional monsters in the seventh season, but also 'Doctor Who's attitude to its own past.

The seventh season did not so much abandon 'adventures in Space and Time', any more than the Troughton seasons had. No, it was the mode of travel that changed. A console was considered reasonably sophisticated - just another scientific gadget - but that blue Police Box! Far too quaint and whimsical. In 'Inferno' an attempt was even made, in effect, to pass the console off as the entire TARDIS.



In fact, there is a suspicion that the production team were altogether unhappy with the Doctor's alien origins. Seemingly every attempt was made to get him out of his role as a Time Lord and into the role of 'an expert' or 'a brilliant scientist'. Interestingly - and perhaps symbolically - Pertwee's carefully chosen stylish costume was frequently discarded in favour of more mundane clothing such as radiation suits, space suits, overalls and lab coats.

All verbal and visual references to the Doctor's alien nature were reduced to the level of jokes. His adventures in Space and Time became merely a source of amusing anecdotes, while the TARDIS and its console provided light relief at the beginning and end of a story. In 'The Ambassadors of Death' the console sends the Doctor and Liz alternately five seconds into the future. In 'Inferno' it lands the Doctor on a rubbish tip. Funny, yes - but it is nervous laughter. The strange, quirky, eccentric world of the Doctor seems to have no place in this down-to-Earth season of 'Quatermass'/'Bond' action adventure. Again, this is a culmination of a trend first noted in the Troughton seasons, in which the TARDIS increasingly became the butt of jokes. In the influential 'The Invasion' it is (mostly) invisible - a portent of things to come.

If analysing the seventh season is something of a reference game then it is hardly surprising. The images of stylish spies equipped with antique automobiles and gimmicky gadgets fighting it out in pseudo-comic book capers had been well and truly digested in popular culture by 1970. In fact, by this time the craze was on its way out. 'Doctor Who' was more than a little late cashing in on its success and was virtually the last television series to be made in that style, the stereotypes of which were already out of date.

THE DOCTOR WHO EXPERIMENT, CAPED CRUSADER, WHO?

Tim Robins

WHOSE IMAGE?

Trevor Wayne

SOURCE IMAGES

1: Quatermass (Andre Morell) in his laboratory in the BBC's classic 'Quatermass and the Pit'.
2: Someone meets a sticky end at the Moon Project complex in Hammer's version of 'Quatermass II'.
3: This seventh season publicity still gives the impression of a slick, 'Bond'-style production.
4: Bond (Sean Connery) in typical pose.
5: John Steed (Patrick Macnee) with one of his vintage cars as seen in 'The Avengers'.
6: The Doctor with Liz in his own car, 'Bessie'.
7: Adam Adamant fights crime in Twentieth Century England, helped by a beautiful blonde assistant.
8: Two panels from Marvel's 'The Silver Surfer'.
9: Feeling the power of a Silurian's third eye.
10: An action shot from 'The Invasion'.

London and South-East Edition

BBC Radio Brighton
Full details on page 66

John Williams Lunchtime Recital Radio 3: Monday

War & Peace Part 2
Radio 4: Tuesday

Radio Times

Programmes for 3-9 January: Ninepence

New Shows for the New Year
BBC1 & BBC2

Julie Driscoll in a play
BBC1: Wednesday

A Question of Sport
BBC1: Monday